



A Level Art and Design

Sample Assessment Materials

Pearson Edexcel Level 3 Advanced GCE in Art and Design

Art, Craft and Design (9AD0) Fine Art (9FA0)

Graphic Communication (9GC0) Textile Design (9TE0)

Three-dimensional Design (9TD0) Photography (9PY0)

First teaching from September 2015

First certification from 2017

Issue 1

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Art, Craft and Design – 9AD0

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Three-dimensional Design – 9TD0

Photography – 9PY0

Sample Assessment Materials

First certification 2017

Edexcel, BTEC and LCCI qualifications

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Introduction

The Pearson Edexcel Level 3 Advanced GCE in Art and Design is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson. These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

Pearson Edexcel Level 3 GCE

Art and Design

Advanced

Paper 2: Externally Set Assignment

Sample assessment material for first teaching
September 2015

Period of sustained focus: 15 hours

Paper Reference

9AD0/02

You do not need any other materials.

Instructions to teachers

This paper is released to teachers and candidates on 1 February. It is also available for download on the GCE Art and Design section of our website from this time.

Hard copies of the paper will be posted to centres on receipt of entries.

There is no prescribed time limit for the preparatory study period.

The 15-hour period of sustained focus should be the culmination of candidates' study. The 15-hour period of sustained focus under examination conditions may take place over multiple sessions (a maximum of five, within three consecutive weeks).

Instructions to candidates

This paper contains the theme and suggested starting points to be used for the preparatory studies and the period of sustained focus. You are advised to read the whole paper.

This paper contains the Externally Set Assignment for the following:

9AD0/02	Art, Craft and Design
9FA0/02	Art and Design (Fine Art)
9GC0/02	Art and Design (Graphic Communication)
9TE0/02	Art and Design (Textile Design)
9TD0/02	Art and Design (Three-dimensional Design)
9PY0/02	Art and Design (Photography)

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Your submission for this Externally Set Assignment should be based on the theme given in this paper.

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read THE WHOLE PAPER as any section may provide you with inspiration.

Assessment Objectives

You should provide evidence that fulfils the four Assessment Objectives:

AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding

AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops

AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress

AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements

Preparatory studies

Preparatory studies will respond to the Externally Set Assignment theme and may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material—anything that shows fully your progress towards your outcomes.

Your preparatory studies should show evidence of:

- your development and control of visual literacy and the formal elements (tone, texture, colour, line, form)
- an exploration of techniques and media
- investigations showing engagement with appropriate primary and secondary sources
- the development of your thoughts, decisions and ideas based on the theme
- critical review and reflection.

Period of sustained focus

During the 15-hour period of sustained focus you will produce your final outcome(s) responding to the Externally Set Assignment theme, based on your preparatory studies. The period of sustained focus may take place over more than one session. You will not be able to access your work outside of these sessions. Once the 15-hour supervised period has ended, you will not be able to add to or alter your work.

The theme is:

CONFINES, BORDERS AND LIMITATIONS

Any form of restraint, mental or physical, is seen as a challenge to personal rights, no matter what the benefits of the confinement may be. One of the greatest punishments modern society inflicts is the removal of freedom.

The art produced by prisoners often reflects the fear and hatred of enforced confinement. Soudabeh Ardavan's drawings from inside an Iranian women's prison exemplify this.

Artists and designers often seek to break away from the traditional ties of their techniques or materials to explore uncharted territory. These risky adventures have produced some revolutionary and exciting outcomes such as Claes Oldenburg's giant fabric sculptures, skyscrapers such as the *Imperial Tower* planned for Mumbai and the *Adaptable Tower* planned for Rotterdam, Richard Long's documented walks, Andy Goldsworthy's stick and dust throws and Cai Guo-Qiang's firework installations.

Many painters have found the rectangular frame constrictive and have often broken out of it, or incorporated the frame into the work. Howard Hodgkin, Terry Frost and Kit Williams have all produced work that demonstrates this. Confinement can have considerable benefits and has protected many species of flora and fauna from extinction. Spectacular parks such as the Eden Project and Kew Gardens shield delicate organisms from the elements and allow visitors to see species they would normally never encounter.

Working within tight briefs and limitations can often force designers to stretch their imagination. The variety and forms that have been produced and continue to be produced is incredible.

Here are some other suggestions that may stimulate your imagination:

- fences, hedgerows, puddles, pathways, quarries, allotments
- locks, shutters, gates, doors, stone circles, moats, forts
- prisons, corsets, belts, cages
- laws, passports, state or country lines, postcodes
- social class, phobia, disability, relationships, gender roles
- games, nets, pitches, boxing rings
- jars, collections, skin, fringes, pages, nets.

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CONFINES, BORDERS AND LIMITATIONS

Art, Craft and Design

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read THE WHOLE PAPER as any section may provide you with inspiration.

You will have been working in two or more disciplines from different endorsed titles in Component 1. For this Externally Set Assignment, you can choose to work in just one discipline or continue to work in more than one discipline.

You may wish to begin developing ideas by reading the starting points in the endorsed title that you are most familiar with. The five endorsed titles are:

Fine Art – pages 6 and 7

Graphic Communication – pages 8 and 9

Textile Design – pages 10 and 11

Three-dimensional Design – pages 12 and 13

Photography – pages 14 and 15

CONFINES, BORDERS AND LIMITATIONS

Fine Art

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read THE WHOLE PAPER as any section may provide you with inspiration.

Musical composer John Cage once said "If something is boring after two minutes, try it for four. If still boring, then eight. Then sixteen. Then thirty-two. Eventually one discovers that it is not boring at all." Some artists tirelessly commit themselves to very narrow fields of enquiry. Throughout their artistic careers Bernd and Hilla Becher have focused on gathering meticulously photographic compilations of specific industrial buildings and structures. Intensely revisiting the same subject can reveal new layers of discovery that are deeply rewarding.



(Source: © Creative Commons)

Bernd and Hilla Becher

Watertowers
photographs

Many artists enclose their subject in a space by imposing limitations. This allows opportunities to control lighting and regulate composition. Painter John Greenwood uses wooden boxes to arrange elaborate, atmospherically lit, still-life compositions; objects take on strange, anthropomorphic identities and the audience's sense of scale is completely disorientated. In a manner that shares similarities with cinematography, Edward Hopper examined the architectural and social parameters that define and shape the lives of his characters.



John Greenwood

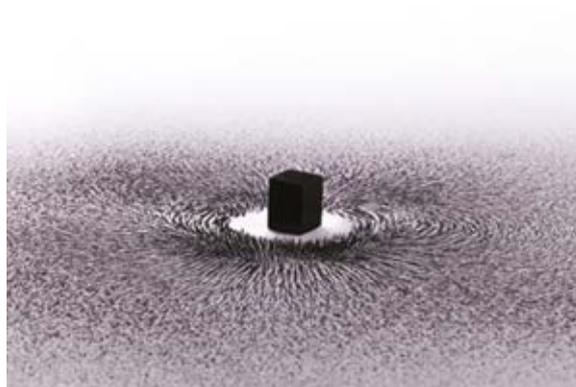
Fruits De Mere
painting

Claustrophobia and the fear of being trapped have been powerfully evoked by a number of artists. Documenting his incarceration by the Chinese authorities, dissident artist Ai Weiwei produced six fibreglass dioramas that viewers peep into. In Max Beckmann's horrific painting *The Night* the claustrophobic drama is accentuated by foreboding lighting, the tilted-up ground plane and brutal angular shapes. It is interesting to compare this with the nightmarish chaos depicted in Théodore Géricault's painting *The Raft of the Medusa*.



Théodore Géricault
The Raft of the Medusa
painting

Ahmed Mater's sculpture *Magnetism* represents the Hajj, the Muslim pilgrimage to Mecca. The spectacle of pilgrims circling the Ka'bah, a granite block in the centre of Mecca's Sacred Mosque, is brilliantly conveyed in this piece which shows how individual boundaries are broken down as the crowd becomes a collective force of life and energy. In contrast to this piece, Cornelia Parker demonstrates boundaries literally blown apart in her installation *Dark Cold Matter*. After asking the army to blow up her shed, Parker carefully reconstructed the moment of explosion.



Ahmed Mater
Magnetism
photograph

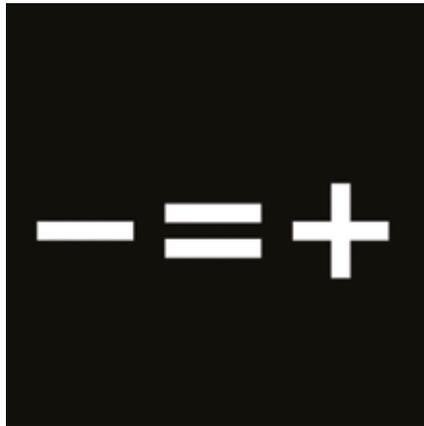
Further contextual references for this endorsed title can be found at www.edexcel.com

CONFINES, BORDERS AND LIMITATIONS

Graphic Communication

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read THE WHOLE PAPER as any section may provide you with inspiration.

Effective design can often be achieved by limiting the variety of colour, lettering, shapes and borders. Architect Ludwig Mies van der Rohe used the phrase 'less is more' to define the Modernist style. He proposed that effective visual communication depends on the absence of unnecessary clutter. Armin Hofmann, Theo Ballmer and Wilson Miner all demonstrate that clean, visual order need not be at the expense of exciting design. Advertisers sometimes use this minimal approach to great effect.



(source: © Life Edited)

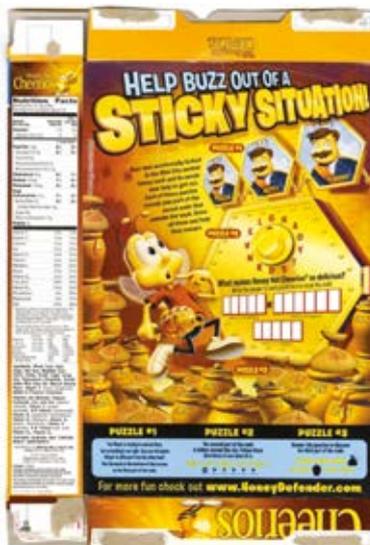
*Less is more
(unaccredited)*

In Charles Webb's novel *The Graduate*, readers are encouraged to side with Benjamin Braddock as he rebels against the constraining expectations of his middle-class, all-American family. In Anthony Burgess' *A Clockwork Orange*, readers may even begin to sympathise with 'ultraviolent' antihero Alex, when he is confined and subjected to aversion therapy. The idea of an outsider, standing defiant and breaking rules and conventions, has creative appeal. For the graphic designer it opens up a range of dramatic possibilities.



man on beach

Graphics are often used to present a wide variety of games and activities aimed at children. Classic examples of this are Nabisco's 1960s and 70s Shreddies® packs. The boxes presented many different games based on popular films and television programmes. Kellogg's also produced many of these games, such as their Cut 'n' Shape puzzle on the Rice Krispies packets. At the same time, the packaging must be eye-catching on the retailer's shelf.



(Source: © Scott Modrzynski)

Cheerios packaging design

The random plethora of road signs in the middle of the 20th century were scrapped in favour of uniform designs produced by Jock Kinneir and Margaret Calvert. Margaret Calvert's 1950s 'Children Crossing' pictogram was drawn from a photograph of herself. She wanted to change the political message of existing signs which alluded to children from grammar schools with satchels and caps, and had the boy leading the girl. Her sign, which is still seen nationwide, has two ordinary children with the girl leading the smaller boy.



(Source: © Crown Copyright)

Margaret Calvert UK road signs

Further contextual references for this endorsed title can be found at www.edexcel.com

CONFINES, BORDERS AND LIMITATIONS

Textile Design

The starting points in this paper may help you form ideas. You can follow them closely, use them as a source of information or produce your own individual response to the theme. Please read THE WHOLE PAPER as any section may provide you with inspiration.

Some textile pieces have natural boundaries determined by their use and form. Traditional rugs are fine examples of this and many cultures see the borders as integral parts of the design, for example the carpets of Afghanistan and Persia (Iran). The famous Bukhara design is one of many hundreds of different patterns. The process of weaving creates natural boundaries depending on the width of the loom; this influences the composition of the design. Ulrika Leander's tapestry weaving *Downtown* demonstrates the positive aspects of confined boundaries.



Daghestan prayer rug

Shibori and batik rely on restricting dyes to specified areas. Javanese batik takes this technique to impressive levels with intricate interwoven patterns and stylised creatures. The free-flowing organic nature of this process, combined with natural dyes such as indigo, results in an organic abstraction of the forms. This imparts an aesthetic to the final fabric that has been appreciated for generations and exported all over the world.



Shibori fabric

One constraint faced by fashion designers is that the finished article has to be carried by the human form. Some collections emphasise and enhance the body's natural sculptural lines. Others disguise the form, sometimes with outfits that turn the wearer into a living sculpture. The early Victorians used corsets and bustles to exaggerate the female figure. The designs in Iris van Herpen's debut fall 2011 collection, inspired by the sculptor Kris Kuksi, succeed in completely transforming the human form.



(source: © Iris van Herpen Haute Couture SS2011)

Iris van Herpen
Escapism couture collection
fashion design

The use of textiles as containers creates interesting possibilities for designers. Apart from the usual cushions, beanbags, quilts and shopping bags, other more unusual containers have been attempted. Susan Breier has created interesting baskets, purses and bowls using a variety of techniques. Designs can be constructed from carefully layered and bound recycled rags or made from single sections of individually printed designs. The possibilities are limited only by the imagination of the designer. Textiles artist Ernesto Neto has also exploited the use of fabric as containers in his expressive installations.



Ernesto Neto
Simple and Light as a Dream
sculpture

Further contextual references for this endorsed title can be found at www.edexcel.com

CONFINES, BORDERS AND LIMITATIONS

Three-dimensional Design

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In a darkened environment, the brilliance of a naked flame, neon tube or filament can be harsh on the eye. As a result, light sources need to be contained through shading or by reflecting and diffusing the light. Contemporary designer Carlo Colombo produces innovative designs using a variety of metals such as his *Beth 249* lamp. Kundalini's *Abyss* table lamp has the appearance of a flexible segmented snake, breaking away from the constraints of conventional lighting design.



star light

Containers do not need to be governed or restricted by their contents. The humble biscuit in the 1920s inspired the production of a dazzling array of tin shapes and forms to contain them. These ranged from clocks and delivery vans to books and even windmills. Peter Carl Fabergé produced elaborate egg-shaped containers using precious materials such as gold, gemstones and enamel, creating containers that were often more valuable than their contents.



Carl Fabergé
Renaissance
jewelled egg

Set designers are often faced with the problem of giving the illusion of vast space within the confines of the restricted stage area. Some impressive designs have been produced that convincingly give this sense of space. Good examples of this are Clint Ramos's sets for the play *Ma Rainey's Black Bottom* and Josef Svoboda's designs for the opera *Rusalka*. Musicals such as *West Side Story*, *The Sound of Music* and *Oliver* present just such challenges, requiring considerable creativity to produce convincing environments for the audience.



Josef Svoboda
set design for *La Traviata*

Most parks and public gardens have areas that are fenced off so that children can play safely. The design of these areas presents interesting challenges in creating spaces that are both safe and fun to use. Contemporary play structures have progressed considerably from the traditional swings and roundabouts of the past. For example, the design firms of Monstrum and Carve have produced some impressive products for this market.



Monstrum
The Giant Spider and the Mushrooms
playground

Further contextual references for this endorsed title can be found at www.edexcel.com

CONFINES, BORDERS AND LIMITATIONS

Photography

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Experiences of confinement have been the subject of many films and photographs. The 2010 movie *Buried* unflinchingly documents the traumatic experience of an American truck driver buried alive in a coffin. The 2013 blockbuster *Gravity* uses incredible cinematography and digital animation techniques to explore the extraordinary situation of being trapped in the expanse of space. Michael Wolf's *Tokyo Compression* powerfully documents the discomfort of commuting in Japan's capital city. Andreas Gursky has captured densely populated areas in photographs that are often both beautiful and terrifying.



Michael Wolf
Tokyo Compression
photograph

Photographers are often interested in how social boundaries are observed or broken as people go about daily life. Philip-Lorca diCorcia uses powerful strobe lighting to create a sense of exposure and isolation. Garry Winogrand's photographs provide an amusing and revealing social commentary on the mores of human behaviour in 60s America. British photographer Hannah Starkey focuses on the experiences of women, often in city environments.



Hannah Starkey
Untitled
photograph

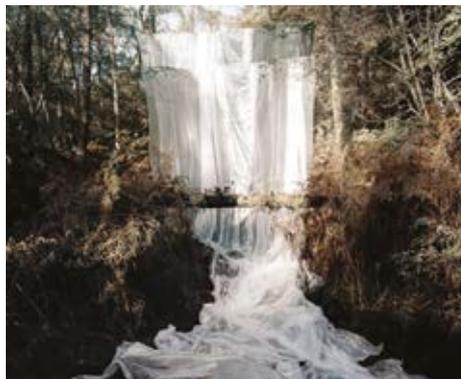
In contrast to the singular nature of a painting, the opportunity to reprint photographs has meant that less attention is usually paid to the significance of a frame. However, for photographer Jefferson Hayman the choice of frame for his silver gelatin prints is critical. Whether his subject matter is still-life, portraiture or landscape, the frame is a key aesthetic component. This is also true of the enigmatic photographs of Jesseca Ferguson. Framed in weathered and worn surrounds and containers, her collections of images and texts have a deeply intriguing and precious sense of private history.



(Source: © Jesseca Ferguson, 2003)

Jesseca Ferguson
Finis
pinhole photograph, collage

The border or transition between one state and another is sometimes tantalisingly revealed in a photograph. This intentional glimpse of the creative process allows viewers the satisfaction of being 'in on the act'. In her photograph *Cascade* Noemie Goudal hangs white sheeting from adjacent trees to create an illusion of a waterfall that feels simultaneously natural and artificial. Divisions between past and present are the focus of Jason Powell's photography. Old black and white stills are re-photographed in front of their original location, bringing history into the present.



(Source: © Noémie Goudal, 2009)

Noemie Goudal
Les Amants (Cascade)
photograph, installation

Further contextual references for this endorsed title can be found at www.edexcel.com

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Acknowledgments

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Shibori Fabric – source from: www.joannalucy.blogspot.co.uk
Van Herpen Escapism couture collection © Iris van Herpen Haute Couture SS2011
Neto, Simple and Light as a Dream – source from: www.e-flux.com
Star Light – source from: www.ginkgraph.net
Fabergé Egg – source from: www.2.bp.blogspot.com
Svoboda, Set design for La Traviata – source from: www.peroni.com
Monstrum, The Giant Spider and the Mushrooms – source from: www.picomeanslittle.com
Wolf, *Tokyo Compression* – source from: www.kochgallery.com
Hannah Starkey, *Untitled* – source from: www.saatchigallery.com
Jesseca Ferguson, *Finis* © Jesseca Ferguson, 2003
Les Amants–Cascade © Noémie Goudal, 2009, Image courtesy of the Saatchi Gallery, London

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